Their bodies are clean, and I have never seen a Cayapa who had a rash or boils, and only few who had scars. Their hair is thick, bristly and dull black in color; the beardless men wear it semi-long to the nape of the neck, while the women let it hang loose and open so that it not only covers their backs and ears, but in part even their foreheads and cheeks. Their clothes are extremely modest. The men wear a sleeveless, shirt-like, loose gown, which usually reaches to the hips only, but is sometimes longer, reaching to the knees, in which case it seems to be the holiday attire, and it looks richer having a border of differently colored cloth. These clothes are made of thin, very bright and cheap cotton materials. On special occasions they even dress in gala clothes, which differ from their every-day clothes in that they are decorated with straight lines or zig-zag designs of shells. In addition they may deck themselves out in their most precious ornaments consisting of two to ten long necklaces made of multi-colored glass beads as well as (at least from their point of view) especially beautiful neck and arm ornaments consisting of the cardboards 6 cm. wide so well known to all of us, with a whole gross of ordinary porcelain shirt-buttons on each just as they were delivered by the European manufacturers. But even among them there are dandies and fashion hounds, who manage to pick up a useless old black waistcoat somewhere, which they then decorate with a lot of white shells and buttons, wearing it as a sort of open vest over their red or blue shirts. But imagine the happiness of the young man who in addition to this splendor, has managed to acquire a stiff round felt hat. No matter how shabby, battered, greasy and much too small it may be on his fat pate with the thick mop of hair, he is proud of his elegance and would not change places even with the governor. The Gobernador de los Cayapas (Governor of the Cayapas) is one of their chiefs, of which each village or district has one—yes of course—he is a great gentleman—he can afford it—he not only wears a shell bedecked waistcoat over his red cotton shirt, but over it still another long, black morning-coat, which he has bought from or been given by Don So-and-so, because it had become too tight, unfashionable or shabby for the latter. And around his neck and wrists he wears especially wide cardboards with buttons in proportion to his dignity. Naturally it would be considered unseemly for a governor to come to town without suitable head-gear, even if it be only a self-made straw panama hat for lack of a black felt hat. But even he does not wear trousers or shoes, which are considered superfluous and burdensome; instead he carries in his right hand a wooden stick five feet long with a silver knob as a symbol of his position and power.

505 might hear a piano or phonograph music from somewhere. That they still must quickly take a look at. The entire crowd rushes busily into the house concerned and up the stairs. Their curiosity is soon satisfied and they come down again and now they must be off quickly so as to be able to make use of the tide current. Their
501 unpainted canoes are 8 to 10 meters (Translator--about 8 to 10 yds.) in length and from 70 to 90 centimeters (Translator--2 1/3 to 3 ft.) in width. They are slim and pleasing in shape and have
● [531] black colored decorations around the edges. Each one of them accommodates from 5 to 8 persons, close together, with their meager belongings. They paddle along nimbly with their leaf-shaped oars and, while their canoes glide along silently and swiftly, the entire crowd has soon disappeared in the mouth of the
484 Mira River. It will take them two days to reach their hometowns.
648 During the journey they camp in the open over night, somewhere along the shore, in an empty pasture. But they have to be careful. Occasionally they are attacked and robbed there by Negroes, and if they resist, they are murdered in cold blood. Only recently a whole group of them, men, women and children, 14 persons altogether, were most cruelly murdered on the Mira River by some bestial Negroes.

101 [285] However, our friends will now have arrived home safe
342 and sound on the upper Cayapa River. They are greeted from afar
361 by the friendly smoke of their own hearths. Their villages con-
824 sist of a few, widely dispersed bamboo huts of a most primitive type. A few uncut tree trunks have simply been rammed into the earth in a rectangle. The floor is at a height of 3 to 4 meters (Translator--ca. 3 to 4 yds.) and is made of split bamboo. Above this, at an equal distance, is the roof made of coconut (?) palm (Steinnusspalme) leaves. That is the entire structure. Since these houses have no walls, it is obivous that doors and windows are not
417 required either. The trunk of the Ceiba trees, light as a cork,
824 *into which a few steps are hewn, serves as stairs. (The Ceiba tree*
512 produces the silk-like balsa wool, called "Kapok" on the European market.) These stairs are obliquely leaned on, without being fastened anywhere. A hen-roost can be climbed more easily than one of these Cayapa ladders. In order to be somewhat safe from surprises by unwanted visitors, the ladders are drawn up to the living quarters overnight, and when a family goes on a trip, the ladder is thrown into the river and left to float away. After
322 all it is so simple and easy to fetch another Ceiba trunk from the nearby forest on returning and quickly hack a few step-like cuts into it with a chopping knife.

2: Murra E-4 (no date) 1943 SD6 Cayapa SD6

Death.—Death is not considered to be a natural phenomenon but is attributed to the presence of malevolent spirits in the body. A dead man's soul hovers around his house, which is usually abandoned, though it may be dismantled and sold. The corpse is buried in a coffin in a Catholic-style cemetery near the church. The dead man's possessions are usually given away, but it is not known who inherits his fields and clearings.

ESTHETIC AND RECREATIONAL ACTIVITIES

Art.—The great range of designs used by the *Cayapa* in their face and body painting has already been mentioned. There is a similar variety in the geometric figures used to ornament their canoes. There are no design names, nor is there any apparent significance in their variation. Animals are sometimes painted on canoes destined for the market, but only geometric designs satisfy the native consumer.

Textile decoration, particularly on women's skirts, differs from canoe and body painting in its emphasis on realistic motifs. Men, mammals, reptiles, birds, fishes, and parts thereof are frequently woven into the cloth. Interestingly enough, in both design and execution this ornamentation resembles very closely the decoration used by Highland Indians on their belts (fajas).

Calabash dishes frequently have an incised design below the rim.

Canoe paddles and wooden seats are sometimes ornamented with carved images, and children usually play with carved wooden dolls.

Music and dancing.—Holidays, weddings, and other feasts are accompanied by much dancing and drinking. As elsewhere along the coast, the European marimba is widely used, as are panpipes, flutes, drums, and rattles. In recent years the Highland San Juan dance has been gaining in popularity. Also of immediate Highland provenience may be the small European wooden harp with palm-fiber strings.

Toys.—Children's activities are usually imitative of adult pursuits. Complete sets of diminutive artifacts are made for the children. Blowguns are given the boys. Only dolls and tops seem to be specifically children's toys.

Alcoholic beverages.—There is no evidence of the use of narcotics. Guarapo, the fermented juice of sugarcane, and rum, its distilled by-product, are both made and liberally drunk by the people at appropriate occasions.

RELIGION

Native *Cayapa* religion has blended with many Roman Catholic practices. Baptism, marriage, and political office must be confirmed by the priest. Masses are told for the souls of the dead, and Easter and Christmas are celebrated whenever the priest happens to visit the community.

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

With these pigments, especially with the black, are made a great variety of designs ranging from broad bands to very fine dots and narrow lines. As is shown in pl. XXXIX-LII, the designs employed in these face and body paintings are of almost limitless variety and combination; however, while the Cayapa have developed this phase of personal adornment to such a degree, they never recognize any special signification in the designs employed. The designs, as those on mantas, canoes, calabashes, and other decorated articles, are sometimes named, but in few cases was it found that any of them were intended to be graphic, and in no instance was any symbolic meaning attached to them: they are regarded as merely decorative and have no other special purpose. Furthermore, none of the designs is the particular property of any individual or group of individuals, hence the greatest liberty is exercised in their use; in fact, it is not uncommon to see the same person change the designs on his face or body from day to day during a fiesta, and there is no sequence or other rule governing their use. Both men and women thus decorate themselves, using a small mirror in painting the face. In large measure, of course, the designs employed have been handed down from ancient times, but now and then a person depicts upon his face or body some new device taken from an article of modern manufacture. Such a case is shown in pl. LII, 11, where a modern three-pronged iron fish-spear is shown painted on a man's leg.

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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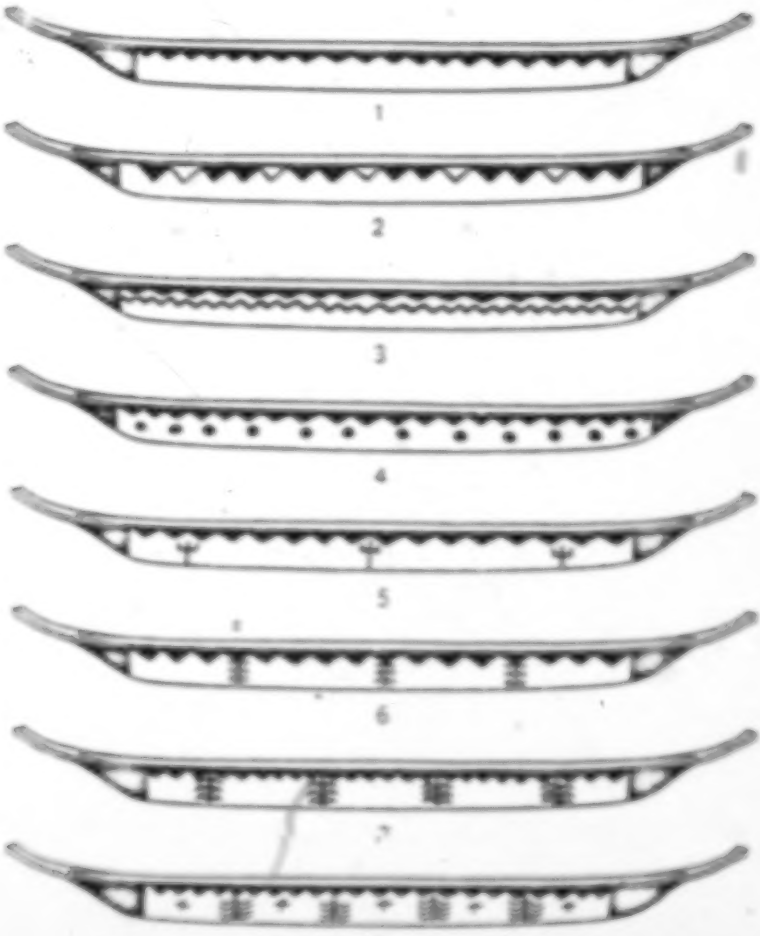

DECORATIVE PATTERNS PAINTED ON CANOES

[p. 136 (f)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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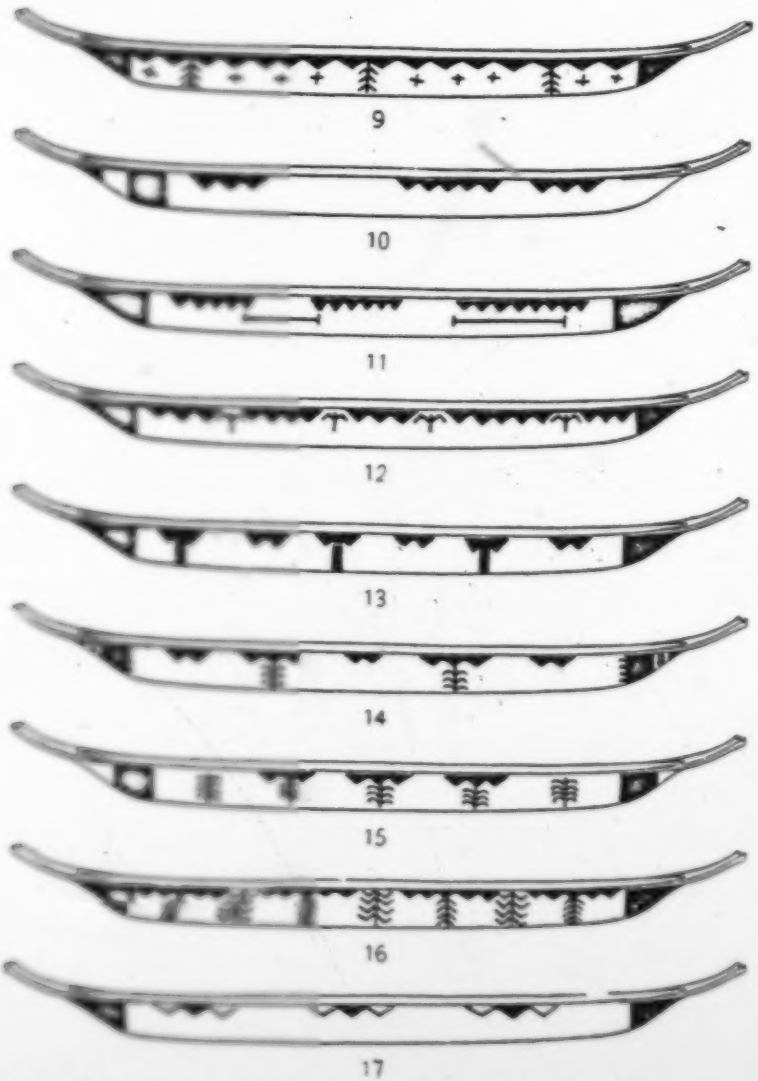

DECORATIVE PATTERNS PAINTED ON CANOES

[p. 138 (A)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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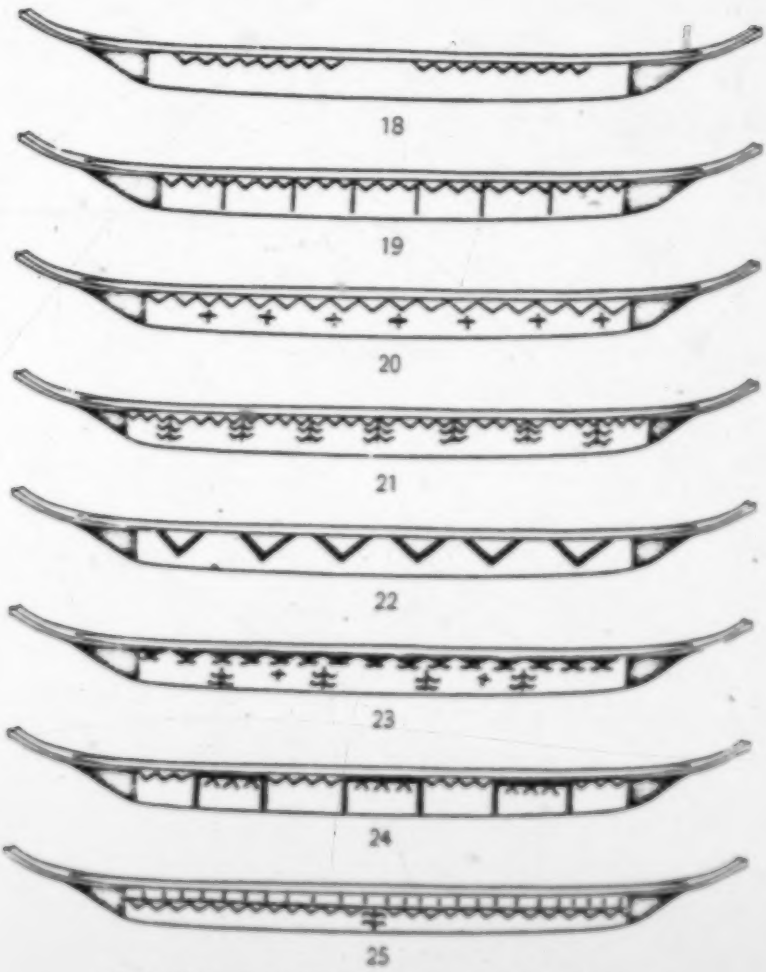

DECORATIVE PATTERNS PAINTED ON CANOES

[p. 138(8)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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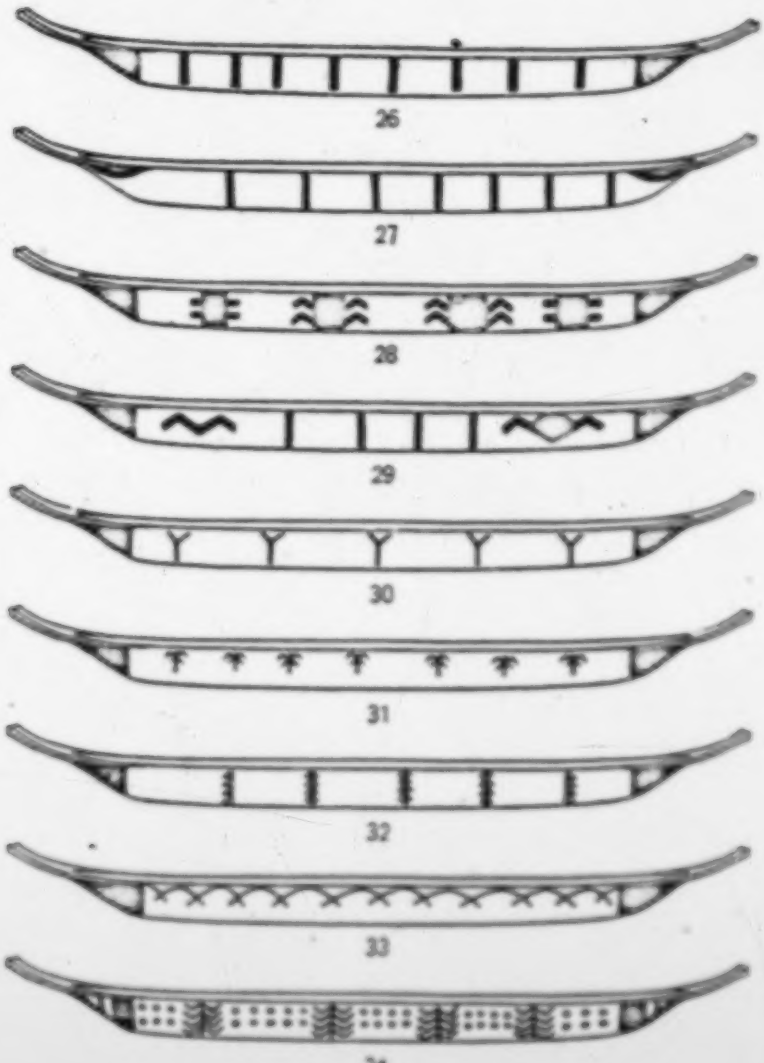

DECORATIVE PATTERNS PAINTED ON CANOES

[p.140(A)]

: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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PADDLE HANDLES AND BLADES

[p. 140(10)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

3% The beeswax for calking and painting the canoe is boiled until of the proper consistency and adhesiveness; this is tested by dropping a small amount of the boiling wax into water and then pressing it between the fingers and also chewing it. The hot wax is applied with a [442] brush about two inches in width, called kū'kū sapa, made of a chisel-edged section of the outer fibrous covering of the coconut.

396 The purpose of the wax thus applied to a canoe is 531 strictly utilitarian. Along the outer surfaces of the gunwale, however, are placed various designs in wax for decorative effect. For this purpose certain stamps made of the light soft balsa wood are used. These stamps are of two forms: one, triangular, with a beveled end, is used for line figures and outlines of triangles and other solid devices; the other is cylindrical and its end is used for making dots. The former is called pi ke'ndū, the latter tsū ka'nū. The wax must in all cases be applied while very hot, when it soaks into the wood. In order to keep the wax at the proper temperature, the pot containing it is frequently re-heated, fresh wax being added as this is done. The painting with the coconut-bark brush may be done rapidly and requires little skill; but the making of designs with the dies must be done carefully in order to insure uniformity in size, shape, and spacing. Many canoe-makers, of course, use comparatively little care in this painting, especially on canoes intended for sale. However, a man who takes pride in his work is always exact in applying the ornamentation and spares no time or pains

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

in his craftsmanship. The less particular artisan simply paints rude designs with a small coconut-bark brush.

The designs, called kū'm bilya, used upon canoes are varied. They are largely geometric, consisting chiefly of dots, lines, and triangles, although sometimes animal figures are employed. These last, however, appear only on those canoes made by the Cayapa for sale. On pl. LXXIII-LXXV are shown most of the designs used by the Cayapa on canoes made for their own use. They bear no special symbolic significance, none of them is typical of any special group of people, and no individual ownership is connected with any of them. In large measure they bear no names other than the generic kū'm bilya, literally "canoe design."

As before mentioned, brea is the wax made by certain small bees common to the region. It is called amū'ya, and is of two kinds, black and yellow, the latter being much preferred. The particular bees which produce the brea are of four different species. A small black bee, which lives in hollow trees and is called paba ta'nda, makes the wax of the best quality and in greater quantities than any of the others. Another small black species, called ta'nda also, lives likewise in hollow trees and makes much more honey than wax, but a certain amount of its wax is used. A third species is called citemi'skī; it is also black, but builds its nest in the ground and its wax is used to a limited extent. The fourth species is a small yellow bee called amūī a'ma; its wax is black.

Brea is obtained by smoking out the bees and chopping

3: Barrett E-5 (1908-1909)1925
SD 6 Cayapa SD6

be called the grip. In a woman's paddle this end may be truly called the grip, and it is usually notched in more or less of a fish-tail form, shown in pl. LXXVI, 9 to 11. This notch is quite smooth, and is actually gripped by the hand. In the case of the man's paddle, however, a purely ornamental tip is put on the end, which is almost never touched in paddling. A few of the typical forms of these ornamental ends are shown in figs. 1 to 4 and 6 to 8 of the same plate.

Occasionally various simple figures are carved either in relief or in intaglio near the upper ends of the paddles. An illustration of such carving relief is shown in pl. LXXVI, 9. Such ornamentation is seen frequently on women's paddles, but only occasionally on those of the men.

As a finishing touch to paddles and in order to make them perfectly smooth, especially along their handles, they are rubbed down with the under-surface of a dry leaf called lya'pic hakI, which is covered with minute but very hard spines that serve the purpose of sand-paper. A bunch of these palmate leaves is shown in pl. LXXVII.

Although on a long journey a woman may act as pilot of the canoe, a man sometimes serves in this capacity while the woman sits forward and paddles, as shown in pl. LXXX. Again, it is customary for the woman to use the short paddle on all occasions, but now and then she may be seen using the man's long paddle. Such an instance is shown in pl. LXXIX, where the pilot of the canoe in the foreground is a woman using one of

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

415 used especially for crushing ripe plantains in making the gruel already described. Some of these mashers are perfectly plain, consisting of a cylindrical stick with a large flat end (fig. 4), but most of them are more
415 or less ornate, especially at the upper end. The simplest
531 type of this ornamentation is that shown in fig. 2, in which the upper end of the masher is of a form similar to that of the lower end, but is considerably smaller. Various other forms of ornamental ends, with or without notches, are made; two of these are shown in figs. 1 and 3. Occasionally also some ornamentation is found along the handle, and especially toward its lower end, as shown in fig. 5.

415 Another wooden implement of special use is the chocolate stirrer, called tcŏkŏla'te tca'll, two specimens of which are shown in pl. LXI, 6, 7. These stirrers always are provided with lateral projections at their lower ends, by means of which the stirring is done, the implement being twisted rapidly back and forth—between the
[272] palms of the hands. Chocolate is rarely used by the Cayapa, but when prepared as a beverage it is usually boiled in a pot somewhat similar to that shown in
415 pl. LXXXVII, 9. The chocolate stirrers also are sometimes
531 ornamented at the upper extremity, as shown in fig. 7, or directly above the four lateral projections at the lower extremity, as in the one illustrated in fig. 6. In the latter case the ring of small ridges projects almost if not quite as far as do the four lateral projections, hence the ridges serve to stir the chocolate as well as do the projections. Whatever useful purpose this ring

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

of small ridges may now serve, however, it seems to have had its origin in a desire to ornament the stirrers, since most of them are plain at that point (as is the one shown in fig. 7), and because various stirrers of this form have carvings at that point which are similar though much smaller and are obviously purely ornamental.

A second form of stirring implement is the food paddle, called kŭwi'ŏgi, two specimens of which are shown in pl. LXI, 8, 9. These are used for stirring all kinds of foods while cooking, but especially ripe plantain gruel and a kind of gruel or mush made from green corn. In many cases these paddles are perfectly plain, as is the one shown in fig. 9, but now and then they are embellished with notches or incised ornaments as is the case with the one shown in fig. 8.

A utensil in common domestic use is an elliptical wooden bowl, copied after a type made by the whites and negroes of the region and bearing only the Spanish name batea. They vary more or less in their elliptical form, but a typical specimen is shown in pl. LXII, 4. They are always provided with a projection at each end to serve as handles. They are hollowed out from a single piece of wood, and range from a foot to three feet in length. Bateas serve a variety of purposes, but they are used especially for the preparation of certain foods, such as ripe plantain gruel, corn gruel or mush, and the like. They are used also as trays for washing meats or other foods, and frequently are employed in mixing and working clay during the process of pottery-making.

3: Barrett E-5 (1908-1909)1925
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with considerable care, especially from the globose water-calabashes (the wa'iyũ) which have such small openings. By repeatedly striking the shell of the calabash gently with the point of a machete or other sharp-pointed implement in such manner as to chip the shell away little by little, an opening of the desired diameter is made: this is usually at or near the point at which the stem of the fruit was attached, and its size depends on the size of the calabash, but it rarely exceeds an inch and a half. With a long implement (wai-be'rũ, or wai-be'ũ; from wa iyũ, calabash, and be'rũ, hook), such as that shown in pl. CXVII, 1, the seeds and pulp are removed. It has one end shaped like a chisel, the other being fitted with a piece of coconut-shell in the shape of a hoe-blade. The chisel end is first inserted and the mass of pulp cut and worked into as small pieces as possible, a small quantity of water being added from time to time. The greater part of the pulp having been thus removed, the implement is reversed and the inner walls of the calabash are scraped with the hoe-end until they are smooth and clean. This process is usually performed in a canoe at the river where an abundance of water is available. Finally the calabash is turned with the opening downward over a stick, outdoors, until it has thoroughly dried. This curing in the more or less direct sunlight changes the color of the outer surface of the calabash from light-green to dark-brown.

Calabash receptacles are frequently ornamented with incised lines or figures, or with grotesque figures of mammals, birds, and human beings. A variety of these

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

designs is shown in pl. LXXXVI. This decoration is accomplished by cutting with the point of a machete or a knife while the calabash is green, and results, when the utensil is dried, in a white linear figure on a brown background, since it is only the thin outer skin of the calabash that turns brown in the curing. After several days of curing in the open, excepting during rain, the calabash vessel is ready for use. It is rarely put into service immediately, however, since a considerable supply of these utensils is always kept on hand; more frequently it is stored away to season thoroughly and become more durable. A small cross-stick attached to a piece of pitigua cord is inserted in the opening of a globose water-calabash, which is then suspended from a rafter of the house to season. Ordinarily several of these calabashes are thus hung in a cluster. The opening is always plugged with a piece of hoja blanca, or of the leaf ü'tya bakî, used in cooking, in order to protect the calabashes from the ravages of cockroaches.

A second type of calabash utensil, called in Spanish mate and in Cayapa ca'lya, is usually hemispherical and is made ordinarily of the globose form of fruit. Now and then, however, an ellipsoidal calabash is used for this purpose, in which case the mate is elliptical in horizontal cross-section. Fig. 13 exhibits a hemispherical mate resting on a typical woven ring, made to keep it in an upright position, especially when used to serve liquid at feasts. About the rim and on the sides of the mate are shown incised decorations. By cutting the fruit exactly in two, through the stem, a single calabash of

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

445 [442] course provides two mates. The cutting is almost always done with an old machete, the edge of which is serrated by striking it with another machete at intervals of about an eighth of an inch. With this crude saw the shell of the calabash is carefully cut along a line marked usually by a string tied tightly around it. The removal

[285 531]

FIG. 13.—Calabash vessel and woven ring

of the pulp is in this case a simple matter. It is first scooped out in large pieces with the point of a machete or a knife, and then, when the inner surface of the shell is reached, it is scraped carefully and smoothly with a small, smooth-edged clam-shell. The drying also is a more simple process than in the case of the water-calabash, since the inner surface is more exposed to the air.

When dry, the mate is used for a multitude of purposes, such as dipping liquids, serving foods, and so on. If permitted to lie for a long time in any liquid, the cala-

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

The mate[1] has still another special use—that of a woman's cap. With it is worn a piece of light-weight black cloth or a double bandana handkerchief, which passes over the head and shoulders and hangs down the back as a protection from the sun. Usually this cap is decorated with incised lines and figures, and occasionally it is used as a drinking-cup in traveling, but it is never put to any of the ordinary uses in which common mates are employed. On long canoe journeys the women usually carry special mates for use as urinals.

By means of two small perforations at each of two opposite points, a hemispherical mate is bound to a long handle to serve as a dipper, especially in the distillation of rum. Such dippers, called sûmbû and ûñkala pî cûînûnt-sû'mî, are shown in pls. LXIII and LXV.

Further, the bottom of a mate may be perforated to adapt it as a sieve or strainer, called cî'calya, in making green-corn mush and ripe plantain gruel. Attached to a long handle, such a strainer is employed for skimming the froth which rises in boiling cane juice preparatory to fermentation.

The third form of calabash implement is the spoon, called ci'ñ kûtcada, from Spanish cuchara. This implement is always made by cutting narrow sections from the side of an ellipsoidal calabash with the saw-like machete above mentioned. One of these fruits ordinarily provides material for six to eight spoons, varying in length from three or four to as much as fifteen inches. The large spoons are commonly used for stirring food while cooking, and both the large and the small

[1] [i.e, a hemispherical gourd container.---Analyst]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

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DESIGNS ON CALABASH UTENSILS

[p. 172 (4)]

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

ones are used to a certain extent in eating, although for this purpose they have been largely superseded by iron spoons. Calabash spoons, like the mates, are often ornamented with incised lines.

Pottery

The Cayapa make a rather crude, heavy pottery vessel, entirely undecorated except in a few forms in which incised lines and dots are impressed in the rim or the shoulder; but no painting, slipping, or glazing is used. The generic name for pottery is pia'ma, or bia'ma.

There are in all ten forms of pots, eight of which are in general use among the Cayapa. All are shown in outline in pl. LXXXVII. These types are: 1, A shallow plate form (fig. 4), called specifically tō' palatō. 2, A somewhat deeper cooking-pot (figs. 1–3), the sides of which, under ordinary circumstances, are comparatively straight, while the rim is without a lip. 3, Another cooking-pot (fig. 6), with a more or less hemispherical base, a pronounced shoulder around the side, and a prominent outcurving lip. 4, A small, flat-bottomed pot (fig. 5), somewhat of the form of an inverted truncated cone and with a more or less outcurving lip. 5, A somewhat globose form (fig. 8), with wide neck and outcurving rim. 6, A large storage olla (fig. 11), called specifically bō'lūm biama, with slightly oval bottom, more or less conical sides, and narrow neck with outcurving rim. 7, A large pottery caldron (fig. 7), which forms part of the still. 8, The condensing chamber (fig. 10), without bottom, used in distilling rum. Pots of the

3: Barrett E-5 (1908-1909)1925
SD6 Cayapa SD6

forward the process of building a large pot, coil upon coil, is the same as that employed in making small ones. 363

The largest earthenware receptacles made by the Cayapa are the storage ollas (pl. LXXXVII, 11), used for the fermentation of cane-juice, these vessels being sometimes of a diameter and height of three feet. These large ollas are highly prized, as it is difficult to build up successfully, with the comparatively narrow coils of clay, such large vessels without a flaw in joining the coils. It is also hard to get the clay used in the various coils always of exactly the same consistency, and it is especially difficult to dry the ollas properly without checking or other mishap. But the greatest difficulty of all is in the firing; indeed, although a considerable proportion of such large vessels fail in the early stages of their construction, probably ninety percent of those successfully built up and cured, crack in the firing. On the other hand, comparatively little difficulty is experienced in modeling and firing small or medium-size receptacles of varying shapes.

As before stated, the only decoration found on Cayapa pottery consists of small incised dots and lines on the edge of the opening or the shoulder, and even this simple ornamentation is rarely used. The vessel is decorated after being only partly dried. The lines are incised with the sharp-edged calabash instrument used for smoothing the surfaces of the receptacle, while the dots are made by means of the serrated edge of the shell of a small bivalve. The decoration consists almost invariably of a simple row of parallel lines placed vertically or obliquely. Now and then a zigzag is used. 323 531

3: Barrett E-5 (1908-1909)1925
SD 6 Cayapa SD6

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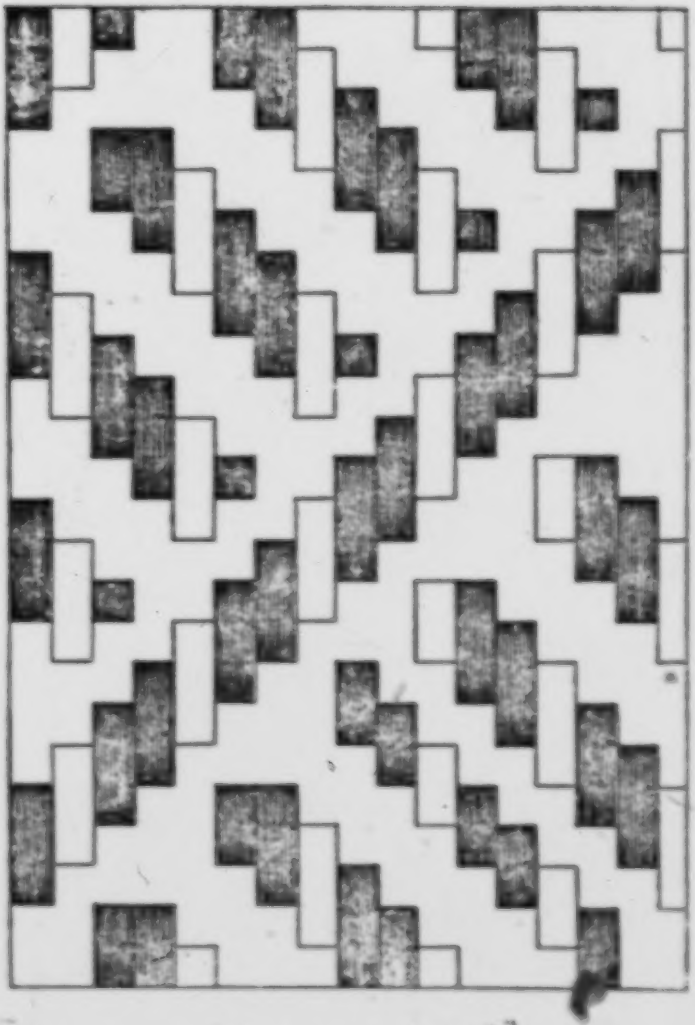

[Transparent overlay on p. 192(B)]

3: Barrett E-5 (1908-1909)1925
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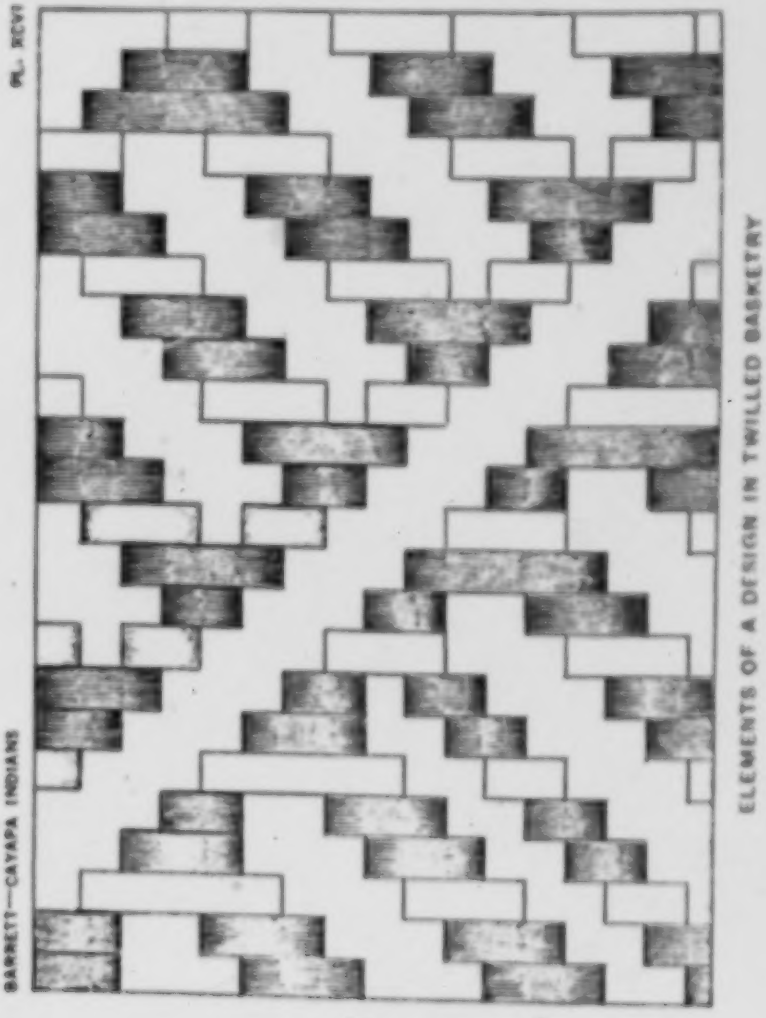

[p. 192 (B)]

3: Barrett E-5 (1908-1909)1925
SD 6 Cayapa SD6

hand, comparatively intricate patterns are attempted, these methods of handling the elements may vary greatly and appear to be governed solely by the desire of the maker to produce such combinations as will bring to the surface elements of the desired colors in the necessary sequences. 285

In pl. XCIV, 1, 4, are shown instances of changes of manipulation obviously for decorative purposes. In fig. 4 of this plate the pattern consists of a horizontal row of dots followed by a row of squares joining at opposite corners in such manner as to resemble a section of an old-fashioned lattice; this is followed in turn by another row of dots and another row of squares. This pattern exists in the dark-colored elements as well as in the white ones, and the order of the appearance of a white or a dark element upon the surface is the same for the same direction—that is to say, whether both the elements under consideration run obliquely from right to left or vice versa. The order for those running downward from right to left is thus the direct complement of the order of those running from left to right. In the first case it is over one, under one, over two, under four, once repeated. This cycle completes two rows each of the dots and connected squares, which may be considered a full set of the elements of this pattern. When the elements are taken downward from left to right, the order is: over one, under one, over four, under two. 285 531

In the basket shown in pl. XCIV, 1, the manipulation of the elements is even more complex, owing to the fact that the design is much more complicated. In every case the particular pattern employed calls for regular

3: Barrett E-5 (1908-1909)1925
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numerical cycles of its own in the manipulation of the splints. In the design shown in the illustration referred to, the cycles produced by this fairly intricate pattern are exhibited in the accompanying pl. XCVI. In the first of these the cycle is that which results from following the splints downward from right to left, while the second is the result of following them downward from left to right.

[415]

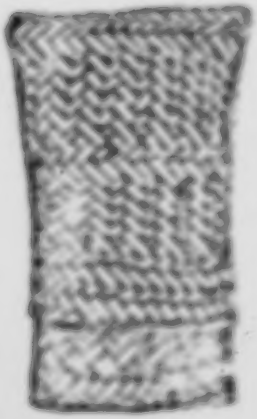

FIG. 37.—Twilled trinket basket

FIG. 38.—Twilled trinket basket

Taken separately, these two show fairly similar and very simple patterns. If, however, they are superposed, the points marked being taken as initial points, the intricate pattern in white shown in pl. XCIV, 1, results. From these cases and others similarly analyzed it is therefore evident that the exact mode of manipulation of the splints in all Cayapa twilling in which any intricate

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pattern is attempted is governed entirely by the pattern desired, and that any numerical cycle will be employed which will bring to the surface the elements required to produce the desired pattern.

In connection with the change of sequence of the elements in working out an elaborate design, the technical processes involved in changing the direction of a line in a simple design, such as a zigzag, should also be noted. By the very nature of this technic the angle formed in changing the direction of a line is a right angle, as may be seen in pl. xcrv, 6. The change in direction is accomplished by shifting, after the vertex of the angle is past, the point of emergence of each successive horizontal element one vertical element to the right or to the left as the case may be. In this way each of the horizontal elements continues to pass over the regular number of vertical elements as the outer surface of the basket is viewed. The same is not true of the vertical elements however. Immediately in the angle the vertical elements are so crossed by the horizontal ones that only one width appears in the case of the first element, three in the next, and five in the third, after which the two divergent lines of vertical elements run regularly over three and under three. The procedure in the over-two and under-two twilling is the same except that the odd

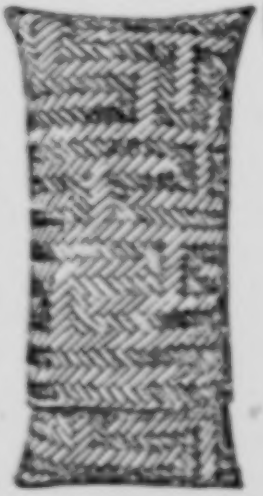

FIG. 17.—Twilled trinket basket

3: Barrett E-5 (1908-1909)1925
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[5 3] 285

numbers of elements required to change the direction of the line are one and three instead of one, three, and five.

The details of twilled basketry making are well exemplified in the case of the hamper-shape basket which is such a characteristic form among the Cayapa.

In beginning a basket of this hamper form the two sets of elements are laid down at a right angle one to the other upon a level surface, usually a piece of bark cloth spread upon the floor or upon the lap of the weaver. They are first laid with their dark sides uppermost and are crossed in the regular manner as later on in the weaving. Along this initial line the weaver may cause any given element to pass over three of the elements running at right angles to it, and this is frequently done. As frequently, however, such an element passes over one only of the elements that pass in the opposite direction, and the element thus passed over emerges from beneath and in its turn passes over the next element which is laid parallel to the one above mentioned. Thus along the middle line, that is, the starting line, of one of these baskets, there may be a single row in which the elements passing in one direction go over only one of the elements passing in the opposite direction. Beyond this point they pass in the prescribed manner over three and under three, or, in the rare instances in which this is used, over two and under two.

These methods of beginning the base of such a basket are also invariably employed in those baskets in which the sides are made in the more elaborate over-seven and under-one technic above referred to. No instance was observed where this more elaborate technic had been

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material, as has been previously pointed out, from those of this technic. The border in this case is essentially the same as that shown in fig. 8 of the same plate, which has been described in detail in speaking of the borders of wicker baskets. It differs only in that the ends of the twilling elements are turned over in groups of three instead of in pairs, in that one horizontal element is run around on the inner instead of the outer surface, and in that the two spiral binding elements pass in opposite directions instead of in the same direction, thus causing them to cross instead of to parallel each other. 285

KA'PŪ TECHNIC

Of the three technics in which elements passing in three different directions are employed, the simplest is that called by the Cayapa ka'pū, from kapū'ka, signifying eye, this name being derived from the hexagonal opening produced by the technic, which the Indians conceive to resemble an eye. It will perhaps facilitate the description of this technic to letter, in the accompanying illustrations, the elements used therein and the figures and angles which these produce. [531]

Three pairs of elements are required to produce a single unit of this technic, the elements of each pair passing in their particular direction and standing in certain given relations to the remaining elements in the set. Thus, in fig. 18 the two elements A and A' pass obliquely upward toward the right, and B and B' pass obliquely upward toward the left, while C and C' pass horizontally. The exact relation in which any one of these elements stands

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to any other element is shown by this figure and need not be described in detail here. It should be noted, however, that it is by means of the third pair of these elements that the other two pairs are bound. If taken alone, any two pairs of these elements are found simply to pass over each other, while the elements of the third pair pass through the angles formed by the intersections of the elements of the other pairs and thus bind the whole figure firmly together. This holds good in every instance no matter in what order the pairs of elements are considered. The details of this technic are well illustrated in the baskets shown in pl. XCII, 8, and XCIII, 9. An examination of these will show that the above statements concerning the relations of these pairs of elements one to another in a unit figure holds true for the entire basket, and that if one element, A, passing in a given direction stands in a certain definite relation to another element, B, passing in another direction, then all the elements which are parallel to A stand in the same relation to all elements running parallel to B.

The result of the crossing of these six elements is two equilateral triangles, X Y Z and X' Y' Z', superposed in such manner as to produce a six-pointed star as shown in fig. 19. The central opening in this figure is a hexagon, *a b c d e f*, and it is this opening which characterizes the technic and gives the basket the name of ka'pū pickalyi, or eye-basket.

In beginning the manufacture of a basket of this technic no special knot or other device is used. Six elements are so laid on a convenient flat surface as to produce the first or central "eye," which may be con-

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to a certain extent for fanning themselves. As is shown in pl. cv this fan is always square and has a substantial handle extending from one corner. Almost the only material used for fans is the bark of the petiole of the fan-leaf palm. On rare occasions the bark of the hoja blanca is employed, and such fans almost always show a pattern in red produced by coloring one set of the twilling elements with achote. Both these materials are prepared in exactly the same manner as in making basketry.

The blade of the fan is always made in the over-three and under-three form of twilling, while the handle consists of a bundle of the elements which form the blade, this bundle having an outer surface of twilling or wicker-work, as shown in pl. cxxi, 5-9. Such fans are usually eight or nine inches square, though they are sometimes larger and frequently smaller. The larger fans are used almost exclusively for fanning the fire, while the smaller ones are used for giving personal comfort.

Fans are decorated with a considerable variety of geometric designs of the same character as those found on mats, and in lesser variety on twilled basketry. Pl. cv shows a number of these patterns, which in most instances are without special name and in no case are they symbolic, as has been pointed out in treating the decorative art of the Cayapa.

The exact manipulation of the splints used in fan-making is shown in pl. cxxi, 14 and 15, which exhibit respectively the uppermost corner and the right-hand corner of the front or upper surface of the fan. In detail the manipulation is as follows: A single long

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[redacted] PL. CV

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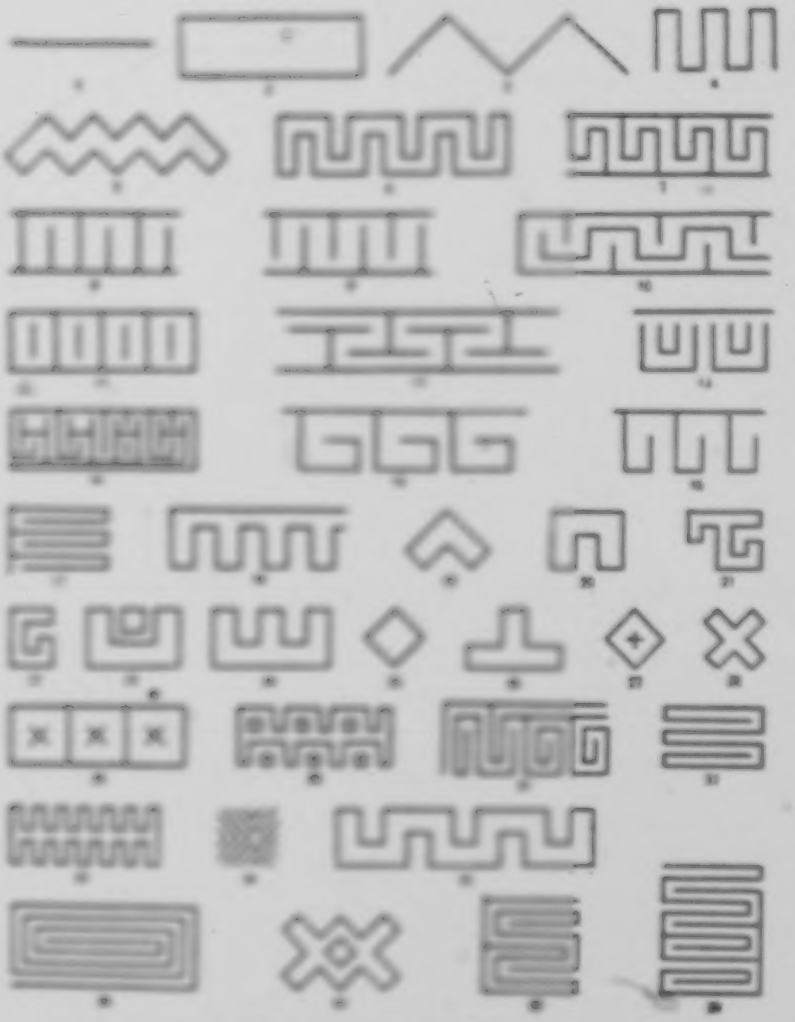

[redacted] AND PAN DESIGNS

[p. 266 (9)]

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285 this middle horizontal line. However, a half-twist is given this element so as to bring its light-colored surface uppermost, as is shown in pl. CIII, 15. It is then passed on along itself and follows the same course it did originally, passing under and over the same vertical elements and thus maintaining the symmetry of the pattern. The ends of these returning sections are cut off, so that they are hidden under some of the transverse elements under which they pass and thus the smoothness of the finished surface is not interrupted by the appearance of the ragged ends of these elements.

MATS

Mats, called tya'pû, regardless of size and use, are made of the bark of the petiole of the fan-leaf palm, and are of the ordinary over-three and under-three twilling. [531] Their designs are identical with those found on fans, although they are not so varied as the fan designs.

As is done in beginning a hamper-shape basket (page 202), one of these mats is commenced by laying down two sets of splints and crossing them along a line which gives the desired width of the mat. This line is ordinarily a short distance from what is intended to be one end of the finished mat. A short section of each long splint lies on one side of this line, while the greater part of it extends outward in the opposite direction. After having woven a few courses under and over three, the one end of the mat is finished off. This is done by taking the short ends of the elements and weaving them to the point desired as the edge of the mat, where one set of

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3: Barrett E-5 (1908-1909)1925
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of cords is selected and of them is made a large loop, the lower inch or so of which is securely wrapped as in the case of the loop of the casting net, and it is from this wrapping that the cords emerge. In one instance, that of a hammock made of pita cord, there are fourteen of these cords coming out of this wrapping. To these are added the end of the cord with which the wrapping is done. With these fifteen cords the body of the hammock is woven. Each alternate course of knots numbers seven, while the next course contains eight. The meshes of such hammocks are not made over a mesh-stick, and hence vary somewhat in the same hammock. In the example above mentioned they range from four and one-half to six inches square. In this instance seventeen courses of knots were required to complete the hammock, which, when closed and stretched, measures eight feet in extreme length. The second end is finished off with the same kind of a loop as that above described. The description of this hammock will serve for all, there being little variation.

DECORATIVE ART

From considerations of technic the decorative art of the Cayapa falls into four classes: textile decoration, incised decoration, painting, and carving. In the first class belong such designs as appear on twilled baskets, fans, mats, and soft textiles; the second class is confined entirely to the surfaces of calabash utensils and to a slight extent to pottery; the third is found on canoes and on the human body; and the fourth class is confined to wooden dolls, paddle handles, and sometimes seats.

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•531 In the matter of the forms also, the designs fall practically into these general groups, though in certain instances the same design is found in more than one group. Taken as a whole Cayapa designs are largely geometric, the only exceptions being in the carved wooden dolls, in a few calabash designs, and in a considerable number [171] of the designs on soft textiles. Now and then a realistic modern design is found also upon a canoe and in rare instances in a painting upon the human body. This entire statement applies to the frequency of occurrence of the different types of design. If considered, however, from the standpoint of the number of various elemental designs of the realistic class as compared with elemental designs of the strictly geometric class, the former are fully equal to the latter, though the geometric designs are subject to greater variation.

[552] It is remarkable that few names are given designs except in the case of those on soft textiles. In the case of the face, arm, and leg paintings, for instance, no names were obtainable, and they have no symbolic significance. This fact is noteworthy when so large a series of designs is found (pl. XXXIX-LII) and when they are so universally and extensively used. The only exception to this rule is that of the trident-shape design shown in pl. LII, 11. This, however, is strictly modern and was copied directly from the fish-spear.

501 Also in the considerable series of canoe designs shown
553 in pl. LXXIII-LXXV, no specific names were given by
[552] informants. These are all old-type designs and much preferred by the Cayapa to the modern designs which some paint on canoes made for sale, but never upon those

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designed for their own use. In every instance these old-type designs are geometric, but the newer ones are usually realistic, depicting mammals, human beings, and other realistic objects.

In carving, the dolls are entirely realistic, as is shown in pl. LXXXIV, and depicting, the dog, alligator, bird, and especially the human form. In the last instance care is usually taken to indicate the sex. In paddle handles, on the other hand, the forms are usually simple and are always geometric, as is shown in pl. LXXVI. They have no special names. Even in the case of the elaborately carved handle shown in fig. 9 of the plate, no name was given for any of the designs. The same holds true of the designs in the face-painting sticks depicted in pl. CXXI–CXXII.

Closely related to ornamental carving are the wooden seats shown in pl. LXXXIII, some of which receive ornamental treatment certainly not demanded by utilitarian considerations. From comparison with similar objects of South and Central America it seems probable that in these seats, especially the forms shown in figs. 2 and 3, there lies a striking connection of the Cayapa culture with that of a number of other tribes in these regions. As has been shown by Professor Saville,[15] the archeological range of these objects is extensive, the most elaborate among them being the large stone seats from Manabi, carved to represent jaguars.

On the surfaces of calabash utensils are found the only incised designs in use among the Cayapa. These are

[15] See page 156, note.

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531 415 made by cutting with the point of a knife or machete through the calabash rind, exposing the inner, white, hard portion which at first contrasts greatly with the brown general surface of the utensil. After such a utensil has been used for a time the incised designs also become brown. The calabash designs shown in pl. LXXXVI present various realistic figures, as well as a considerable number of geometric designs. In the small series of figures shown in this plate there are ten recognizable animal forms, namely:

Subject	*Figures*
Human being	1–4
Human being on horse	5, 9
Monkey	6
Horse or dog	18
Bird	10–12
Lizard	13
Turtle	16
Crab	14, 36
Scorpion	7
Tick	15
Animal (unknown form)	8, 17

The majority of these designs are relatively small, but in the crab design shown in fig. 36 of pl. LXXXVI, is presented a notable exception. This design appeared about the opening of a large, spherical, water-storage calabash and covered about half the entire surface of the vessel. The usual names given to the various animals themselves are also applied to these designs. As usual, on the other hand, the geometric figures are frequently unnamed.

531 523 Cayapa pottery is very simple in its forms and is entirely without decoration except in rare instances in

3: Barrett E-5 (1908-1909)1925
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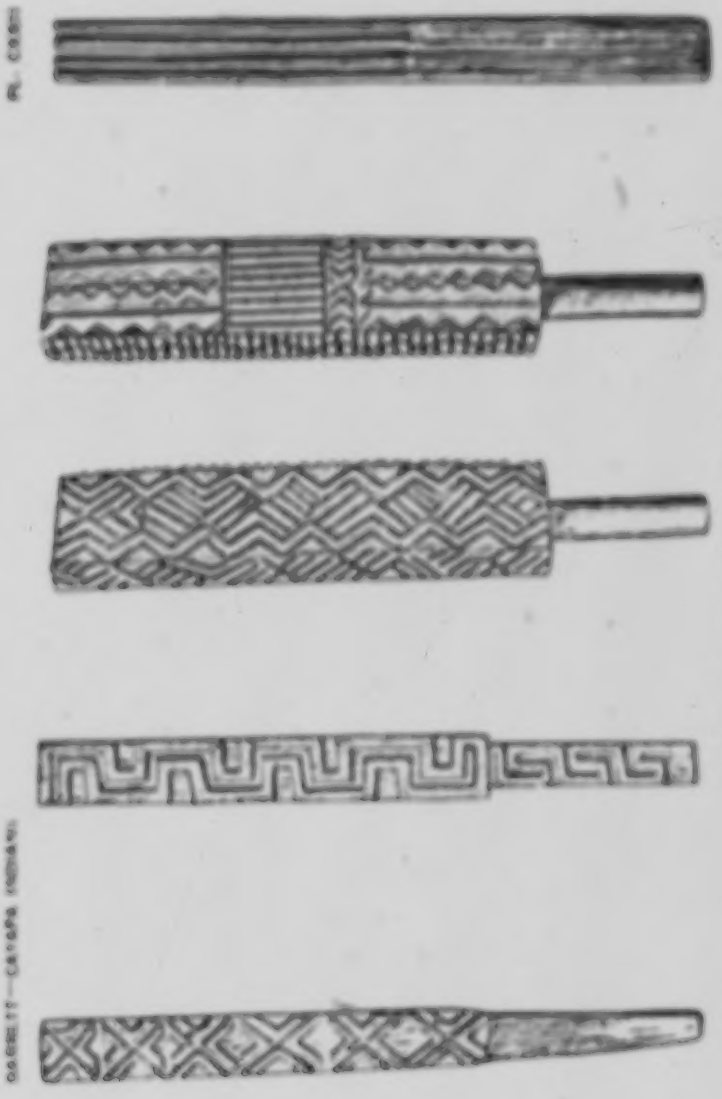

CARVED FACE-PAINTING STICKS

[p. 288(A)]

3: Barrett E-5 (1908-1909)1925
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CLOTH DESIGNS: HUMAN AND MAMMAL FIGURES

[p. 288 (8)]

3: Barrett E-5 (1908-1909)1925
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which a slight attempt is made to ornament the edge of the shoulder of a vessel with a few incised lines or dots. No names are given to these simple decorations, and no attempt is made to work out any regular patterns even in the rare instances in which they are used. 531 323

The designs in hard textiles—twilled baskets, mats, and fans—are purely geometric, fairly simple (as is shown in pl. CV), and few in number. These conditions are quite natural and are imposed by the character of the material and the technic employed. There is comparatively little naming of these designs. Zigzags such as those shown in figs. 3 and 5 of the plate are called dē'tcū, and figures such as are illustrated in figs. 25 and 27 are commonly called kapū'ka, signifying "eye." 531 285

Soft Textile Designs

It is in the soft textiles that the greatest variety of both geometric and realistic designs appears and where the only detailed naming of designs occurs. A table of the names of the various manta designs shown in pl. CXXIII-CXXVII, together with a glossary, is given in the following pages. From these data various interesting facts concerning the names of manta designs are apparent. 531 552 286

The names may be classified as: mammals, birds, reptiles, insects, miscellaneous animate objects, parts of animate objects, plants, artificial objects, geometric figures, and untranslatable terms. The following tabulation will show the various numbers in each class.

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Mammals:
- human being
- monkey (two species)
- horse
- burro
- cow
- dog
- goat
- sheep
- guinea pig
- deer

Birds:
- pĭ'tcû
- la'pĭtcû
- tû'mbĭtcĭlĭli
- hawk
- pelican
- turkey
- buzzard
- frigate bird
- duck
- egret
- dove (general term)
  - pactû'kû
  - wa'pû'pû
- chicken

Reptiles:
- snake (general term)
- boa constrictor
- lizard

Insects:
- centipede
- scorpion
- tick
- spider

Miscellaneous animate objects:
- crab
  - nĕ'lû
  - *te*'pûĭ nĕ'lû
  - There are also three compound terms in which the word crab appears.
- turtle
- toad

Parts of animate objects:
- eye (general term)
  - little eye
  - kapû'ka ya dĕtcû
  - ka'pû tcĭlara
  - kapûka dalala kr''tû
  - dû'lalara kapûka
- ear
- lizard foot
- lizard egg
- tongue of sting-ray

Plants:
- pitigua
- fruit

Artificial objects:
- feast table
- belt or girdle
- ladder
- steps of ladder
- stick used for face painting
- top
- bait
- steel, of "flint-and-steel"
- canoe design
- cross
- handkerchief design
  - also te'mbû balya'lya

Geometric figures:
- zigzag
  - se'rañ dĕtcû
  - ĕ' dĕtcû
  - ûyû'mĭ dĕtcû
  - de''pañmĭ dĕtcû
  - dĕ'tcû serañ tsû'a
- horizontal

Miscellaneous:
- technic (the bandilas technic is mentioned).
- color

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Untranslatable terms:

balya'lya
balya'lyac
delam ba'"ta
de'we
dû'lalara
bû'lara
bû'"la
bû'lara
bû'rula
bû'rûlara
kûê'bû
nim bi'lya
pala'cla
pala'la
pala'c lara
pala'lac
pala'lara
pala'ra
palû'c lara
pala'tcû
petl
pû'ka ka
se'rañ
tapû'lyû
tê'pû balya'lya
tyûlya'lya
tyûm bi'lya
wîlû'cla
tyû'ndyû tcî lara

While there is a large series of geometric figures, as shown in pls. CXXV–CXXVII, and while these appear on mantas in fully as great as, if not in greater numbers than do the realistic figures, inspection shows that these are really variations of a comparatively few geometric elements, chiefly the zigzag, the cross, the triangle, and the rectangle, and that in reality there are not such a large number of distinctive designs as might at first appear. Furthermore, an inspection of the native names of these designs, most of which are of the untranslatable class, shows that the Cayapa recognize these similarities and that little realism is read into the designs by them. In fact the designs called eye, steps of a ladder, crab design (by which is meant the tracks made by a crab in the mud), and steel for striking fire, are the only ones of known significance that show evidence of a tendency toward realism in geometric forms. There may be among the untranslatable terms some which would, if their significations were known, show a similar tendency.

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286 Conventionalization of realistic designs, on the other
531 hand, is somewhat more common, though this conventionalization is such as might be expected to be imposed by the nature of the textile and by the technic employed. Among the best examples of this are such human beings as those shown in pl. CXXIII, 12–16, or such toads as those illustrated in 17 and 18 of the same plate.

Another good example of this tendency is shown in fig. 42, called pelican, and in fig. 45 which is called dog and also monkey. In general this tendency toward the conventionalization of realistic designs appears to be present chiefly among the more unskilled weavers, and it will be observed that as a rule the more finely woven and better textiles from a technical point of view show correspondingly greater skill in design and a greater tendency toward realism. In such textiles the designs are usually of such a nature that there can be no doubt as to their import.

Perhaps one of the most striking features of the textile patterns of the Cayapa is what may be termed an abhorrence of vacant spaces. It will be observed that in a design to which any claim to elaborateness can be made, the tendency is to fill all corners and small areas, not directly connected with the main motif of the pattern, with lines, dots, or other small figures.

531 In conclusion, therefore, it may be said that the decorative art of the Cayapa is characterized by the following features:

1. A predominance of geometric patterns which in a large measure bear no names and have no definite signification.

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2. The presence upon textiles, and to a lesser extent upon calabash utensils, of realistic designs, which in certain instances tend toward conventionalization.

3. A slight tendency toward the assignment of realistic significations to what appear to be purely geometric forms.

4. The abhorrence of vacant spaces, shown by the filling of all small areas about a large design with dots, lines, and other irrelevant devices.

Table of Manta Design Names

Plate	Figure	
CXXIII	1	human being (tca'tcl)
	2	human being (tca'tcl)
	3	human being (tca'tcl)
	4	human being (tca'tcl)
		toad (sa'pû, Spanish sapo)
	5	human being (tca'tcl)
	6	human being (tca'tcl)
	7	human being (tca'tcl)
	8	human being (tca'tcl)
	9	pala'la (untranslatable)
	10	pala'la (untranslatable)
	11	lalya'lyac (untranslatable)
	12	spider (mû'ele, Spanish araña)
		human being (tca'tcl)
	13	human being (tca'tcl)
	14	human being (tca'tcl)
	15	human being (tca'tcl)
	16	human being (tca'tcl)
	17	toad (sa'pû, Spanish sapo)
		hû'rtilara or hû'la (untranslatable)
	18	toad (sa'pû, Spanish sapo)
	19	human being (tca'tcl)
		toad (sa'pû, Spanish sapo)
	20	toad (sa'pû, Spanish sapo)
	21	hû'la or pala'tcu (untranslatable)

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Plate	Figure	
CXXIII	22	monkey (cū'rĭ, Spanish machin, mico; and wo'cū, Spanish mono)
	23	monkey (cū'rĭ, Spanish machin, mico)
	24	horse (k wa'lyū, Spanish caballo), with human being (tca'tcĭ)
	25	horse (kawa'lyū, Spanish caballo)
	26	horse (kawa'lyū, Spanish caballo) goat (tcĭ'bū, Spanish chivo)
	27	horse (kawa'lyū, Spanish caballo) goat (tcĭ'bū, Spanish chivo)
	28	ho'lara (untranslatable) human being (tca'tcĭ)
	29	monkey (cū'rĭ, Spanish machin, mico)
	30	horse (kawa'lyū, Spanish caballo), with human being (tca'tcĭ)
	31	monkey (cu'rĭ, Spanish machin, mico) horse (kawa'lyū, Spanish caballo)
	32	No interpretation obtained
	33	horse (kawa'lyū, Spanish caballo)
	34	horse (kawa'lyū, Spanish caballo)
	35	cow (waga'ra, Spanish vaca)
	36	horse (kawa'lyū, Spanish caballo)
	37	horse (kawa'lyū, Spanish caballo)
	38	pelican (nana'' ka, Spanish alcatraz) crab (ne'lū, the small red land-crab) monkey (wa'cū, Spanish mono)
	39	monkey (cū'rĭ, Spanish machin, mico)
	40	deer (ma'na)
	41	deer (ma'na) hawk (hūya'lyū, Spanish gabilan)
	42	pelican (nana'' ka, Spanish alcatraz)
	43	human being (tca'tcĭ)
	44	No interpretation obtained
	45	dog (kū'tca) monkey (wo'cū, wa'cū, Spanish mono)
CXXIV	1	guinea pig (a''tse) sheep (ōic'a, Spanish oveja)
	2	guinea pig (a''tse)
	3	guinea pig (a''tse)
	4	sheep (ōica, Spanish oveja) guinea pig (a''tse)

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Plate	Figure	
CXXIV	5	human being (tca'tcĭ), with guinea pig (a"tse), or sheep (ŏĭ'ca, Spanish oveja)
	6	human being (tca'tcĭ), with sheep (ŏĭ'ca, Spanish oveja), or guinea pig (a"tse)
	7	horse (kawa'lyû, Spanish caballo) dog (kû'tca)
	8	guinea pig (a"tse) sheep (ŏĭ'ca, Spanish oveja)
	9	goat (tcĭ'bû, Spanish chivo)
	10	guinea pig (a"tse) cow (waga'ra, Spanish vaca)
	11	guinea pig (a"tse) burro (bû'rû)
	12	An animal form for which no name was obtained
	13	An animal design; no information available. It resembles a lizard and might be given by the Cayapa the name of any one of several species of lizards.
	14	horse (kawa'lyû, Spanish caballo)
	15	cow (waga'ra, Spanish vaca)
	16	monkey (cû'rĭ, Spanish machin, mico) sheep (ŏĭ'ca, Spanish oveja)
	17	human being (tca'tcĭ) tyu'ndyû tcĭ lara (untranslatable)
	18	An animal form; no name obtained
	19	dog (kû'tca)
	20	bird (pĭ'tcû; particular species not stated
	21	pelican (nana"ka) horse (kawa'lyû). These names apply to the large bird which is the chief figure in this design. The small triangular portion of this design is called tembû balya'lya or tembû pĭ'lya (tembû, a contraction of tembû'pû, signifying handkerchief)
	22	domestic turkey (kastĕ'lya walya'pa, literally Spanish or Castilian chicken) kûĕ'bû (untranslatable)
	23	bird (pĭ'tcû)
	24	bird (pĭ'tcû) dove (a small species of a reddish color, called by the Cayapa wa'pû'pû)

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Plate	Figure	
CXXIV	25	pelican (nana"ka) dove (a large reddish species, called in Cayapa pactû'kû)
	26	pelican (nana"ka) chicken (walya'pa)
	27	No name was obtained. It resembles the design shown in figure 33, which was called pelican (nana"ka)
	28	horse (kawa'lyû, Spanish caballo). This interpretation appears to be in error. The design is clearly a bird form, not that of a horse. It resembles in all essential details the design shown in figure 33, which was called pelican (nana"ka)
	29	white egret (ka"tsû, Spanish garsa) bird (ps'tcû) pelican (nana"ka) dove; exact species not stated
	30	pelican (nana"ka)
	31	bird (ps'tcû) dove; exact species not stated
	32	No name was obtained for this design, but in many respects it resembles that shown in figure 45, which was called white egret (ka"tsû, Spanish garsa)
	33	pelican (nana"ka)
	34	frigate bird (nyambiwa'tû)
	35	pelican (nana"ka)
	36	buzzard (kû'ndûrûrû, petyû'tyû, Spanish gallinaso) pelican (nana"ka) horse (kawa'lyû, Spanish caballo) goat (tci'bû, Spanish chivo)
	37	pelican (nana"ka) chicken (walya'pa)
	38	pelican (nana"ka) duck (pa'tô, Spanish pato)
	39	tu'mbitcîîîî (a small black bird with red beak)
	40	pelican (nana"ka)

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CLOTH DESIGNS: MAMMAL, BIRD, AND INSECT FIGURES

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CLOTH DESIGNS: MAMMAL GROUPS AND GEOMETRIC FIGURES

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Plate	Figure	
CXXIV	41	pelican (nane'ha)
	42	dove (a small reddish species, called by the Cayapa wa'pi'pū)
	43	No name was obtained for these two birds. They would be called birds (pi'tcū), at least, and would probably be given specific names
	44	bird, a small species, black and yellow in color, a good singer and is much kept by the Cayapa as a pet (la'pi'tcū, Spanish pichicha) buzzard (petyū'tyū, hū'sdūrūrū, Spanish gallinazo)
	45	white egret (ha'tcū, Spanish garza)
	46	spider (mū'lele, Spanish araña)
	47	spider (mū'lele, Spanish araña)
	48	spider (mū'lele, Spanish araña)
	49	scorpion (alagra'ra, Spanish alacrán) spider (mū'lele, Spanish araña)
	50	scorpion (alagra'ra, Spanish alacrán)
	51	No name obtained for this butterfly-like design
	52	No name obtained for this bird-like design
	53	turtle (pūtcī'lū)
	54	turtle (pūtcī'lū)
	55	crab—the small red land-crab (ne'lū) crab—a certain coast species (*tepūl* ne'lū) karna'da (probably from the Spanish). The term is said to signify bait and also to be the name of a certain species of crustacean called in Spanish camaron brava
	56	crab—the small red land-crab (ne'lū)
	57	centipede (se'pīnde)
	58	bimbū'ka (piande, a species of lizard) crab—the small red land-crab (ne'lū)
	59	turtle (pi'tcī'lū) toad (sa'pū, Spanish sapo)
CXXV	1	human being (tca'tcī)
	2	human being (tca'tcī)
	3	monkey (cū'rī, Spanish machin, mico)
	4	monkey (cū'rī, Spanish machin, mico)

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PLATE	FIGURE	
CXXV	5	monkey (cû'rĩ, Spanish machin, mico)
	6	bird (pĩ'tcû) with monkey (cû'rĩ)
	?	No interpretation was obtained for these figures. They resemble some others which were called horses and are probably intended to represent that animal
	8	horse (kawa'lyû, Spanish caballo), with deer (ma'na)
	9	deer (ma'na)
	10	man (tca'tcĩ), with deer (ma'na), and bird (pĩ'tcû)
	11	deer (ma'na)
	12	deer (ma'na) with dogs (kû'tca)
	13	deer (ma'na) with bird (pĩ'tcû)
	14	horses (kawa'lyû, Spanish caballo), with bird (pĩ'tcû)
	15	zigzag (dẽ'tcû). The exact names of zigzags are governed by their relative size and their relations to those with which they are associated; viz.: de''pañmi dẽ'tcû = horizontal zigzag ûyûmi dẽ'tcû = vertical zigzag e' dẽ'tcû = big zigzag se'rañ dẽ'tcû, untranslatable form of zigzag lya'tena (the palm-wood steps of the house ladder). This name refers to the short lines which fill the spaces at the angles formed by the zigzag
	16	zigzag (dẽ'tcû). See fig. 15 above.
	17	zigzag (dẽ'tcû). See fig. 15 above. eye (kapû'ka). This term applies to the diamond-shape figures in the angles formed by the zigzag.
	18	big zigzag (e' dẽtcû)
	19	zigzag (dẽ'tcû). See fig. 15 above
	20	zigzag (dẽ'tcû). See fig. 15 above pitigua design (tyûm bĩ'lya) feast table (pa'kigĩ)
	21	pitigua design (etcûm bĩû, from te'tcûm bĩlya) snake (pĩni)

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Plate	Figure	
CXXV	22	ortsû dê'tcû (an untranslatable form of zigzag)
	23	zigzag (dê'tcû). See fig. 15 above eye (kapû'ka) and little eye (ka' kapûka) refer to the diamond-shape figures in the angles formed by the zigzag
	24, 25, 26	zigzag (dê'tcû). See fig. 15 above.
	27	big zigzag (e' dêtcû) eye (kapû'ka and small eye (ka kapû'ka) refer to the diamond-shape figures in the angles of the zigzag
	28, 29, 30	zigzag (dê'tcû). See fig. 15 above
	31	zigzag (dê'tcû). See fig. 15 above pilya dê'we (pi'lya signifies design, and it appears that dê'we may possibly be related to dê'tcû, meaning zigzag. This design consists in part of a zigzag)
	32	big zigzag (e' dêtcû) hû'rûlara, hu''la (untranslatable) eye (kapû'ka). This term applies to the diamond-shape portions of the design
	33	zigzag (dê'tcû). See fig. 15 above
	34	zigzag (dê'tcû). See fig. 15 above tongue of sting-ray (tyû'wi ni'ka)
	35	zigzag (dê'tcû). See fig. 15 above hû'rûlara, hu''la (untranslatable)
	36	bimbû'ka (piande, a small species of lizard) e pala'tcû (e signifies big; pala'tcû is untranslatable)
	37	zigzag (dê'tcû). See fig. 15 above
	38	pala'ra (untranslatable) pala'tcû (untranslatable) hû'rûlara, hû''la (untranslatable)
	39	No interpretation was given for this design, since it appears to be of modern origin. Such a modern design is usually called fe'mbû pilya, which signifies handkerchief design from the fact that they are derived largely from handkerchiefs of modern manufacture
	40	big zigzag (e' dêtcû)
	41, 42, 43	zigzag (dê'tcû). See fig. 15 above

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PLATE	FIGURE	
CXXV	44	palm-wood steps of the house ladder (lya'tena)
		belt (tcū'mbī). This term should be tcū'mbī pīlya, which signifies belt design and is applicable to any design which appears on a belt
CXXVI	1	balya'lyac (untranslatable)
		eggs of a species of lizard called bīmbū'ka (bī'mbū napīpū)
	2	hū'rūlara, hū''la (untranslatable)
		eggs of a species of lizard called bīmbū'ka
	3	(bī'mbū napīpū)
		pū'ka ka (this appears to be really ka' pūka which means small fruit)
		big zigzag (e' dētcū)
		balya'lyac (untranslatable)
		hū'rūlara, hū''la (untranslatable)
	4	hū'rūlara, hū''la (untranslatable)
		balya'lyac (untranslatable)
		pū'ka ka (apparently signifies small fruit)
	5	foot of a small species of lizard (bī'mbū nyapa)
		e hū''la (e signifies large; hū''la is untranslatable)
	6	egg of a small species of lizard (bī'mbū napīpū)
		hū'rūlara, hū''la (untranslatable)
	7	balya'lyac (untranslatable)
		tyū'ndyu tcī lara (untranslatable)
	8	balya'lyac (untranslatable)
		tyū'ndyū tcī lara (untranslatable)
		handkerchief design (tē'mbū pīlya)
	9	balya'lyac (untranslatable)
		tyū'ndyū tcī lara (untranslatable)
		hū''lara (untranslatable)
		handkerchief design (te'mbū pīlya)
	10	balya'lyac (untranslatable)
		belt design (tcū'mbī pilya). (This term is applied to any design on a belt, regardless of the nature of the design)
		big zigzag (e' dētcū)

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PLATE	FIGURE	
CXXVI		palm-wood steps of a house ladder (lya'tena). (This term applies to the horizontal lines which form part of this design)
		tyū'ndyū tcī lara (untranslatable)
	11	balya'lyac (untranslatable)
		te'pū balyalya (untranslatable)
		pala'c lara (untranslatable)
	12	balya'lyac (untranslatable)
		tyū'ndyū tcī lara (untranslatable)
	13	balya'lyac (untranslatable)
		horizontal design (de" pañ bīlya)
		tyū'ndyū tcī lara (untranslatable)
	14	balya'lyac (untranslatable)
		handkerchief design (te'mbū pilya)
	15	balya'lyac (untranslatable)
	16	balya'lyac (untranslatable)
		belt (tcū'mbī). (This term should be tcū'mbī pilya, signifying belt design. It is equally applicable to any design which appears on a belt)
	17	balya'lyac (untranslatable)
		belt (tcū'mbī). (This term should be tcū'mbī pilya, signifying belt design. It is equally applicable to any design which appears on a belt)
	18	No interpretation obtained
	19	No interpretation obtained
	20	No interpretation obtained
	21	zigzag (dē'tcū). See pl. cxxv, fig. 15, above
		belt (tcū'mbī). (This term is applicable with equal propriety to all designs appearing on belts; its full form is tcū'mbī pilya)
	22	eggs of a species of small lizard called bīmbū'ka (bī'mbū napīpū)
		tyūlya'lya (untranslatable)
		hū'rūlara, hū"la (untranslatable)
		pū'te wīlûcla (pū'te signifies hamper-shape basket; wīlû'cla is untranslatable)
	23	balya'lyac (untranslatable)
		ladder (lya'pī)

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PLATE	FIGURE	
CXXVI	24	No name obtained
	25	No name obtained
	26	No name obtained
	27	No name obtained
	28	belt (tcū'mbī). (This term applies to any design which appears on a belt; its full form is tcū'mbī pīlya)
		tyūlya'lya (untranslatable)
	29	mō'pītcīpapa, mōpī ke'nū tcīpapa. (The carved stick used as an implement with which to apply the red and yellow face paint)
		tyūlya'lya (untranslatable)
		balya'lyac (untranslatable)
		tyūm bī'lya (bī'lya signifies design, tyūm appears to come from te'tcūa, signifying pitigua). (The connection of the design and name here is not very clear)
	30	handkerchief design (te'mbū pīlya)
		tyūlya'lya (untranslatable)
		pala'lara (untranslatable)
	31	handkerchief design (te'mbū pīlya)
		tyūlya'lya (untranslatable)
	32	balya'lyac (untranslatable)
		tyūm bī'lya (bī'lya signifies design, and tyūm appears to be derived from te'tcūa, signifying pitigua)
	33	No signification was obtained for this elaborate design
	34	balya'lyac (untranslatable)
	35	No signification obtained
	36	No signification obtained
	37	No signification obtained
	38	handkerchief design (te'mbū pīlya)
		tyūlya'lya (untranslatable)
	39	No signification obtained
	40	handkerchief design (te'mbū pīlya)
		tyūlya'lya (untranslatable)
	41	zigzag (dē'tcū). See pl. CXXV, fig. 15, above
		te'pū balya'lya (untranslatable)
		balya'lyac (untranslatable)
		fruit (pū'ka)

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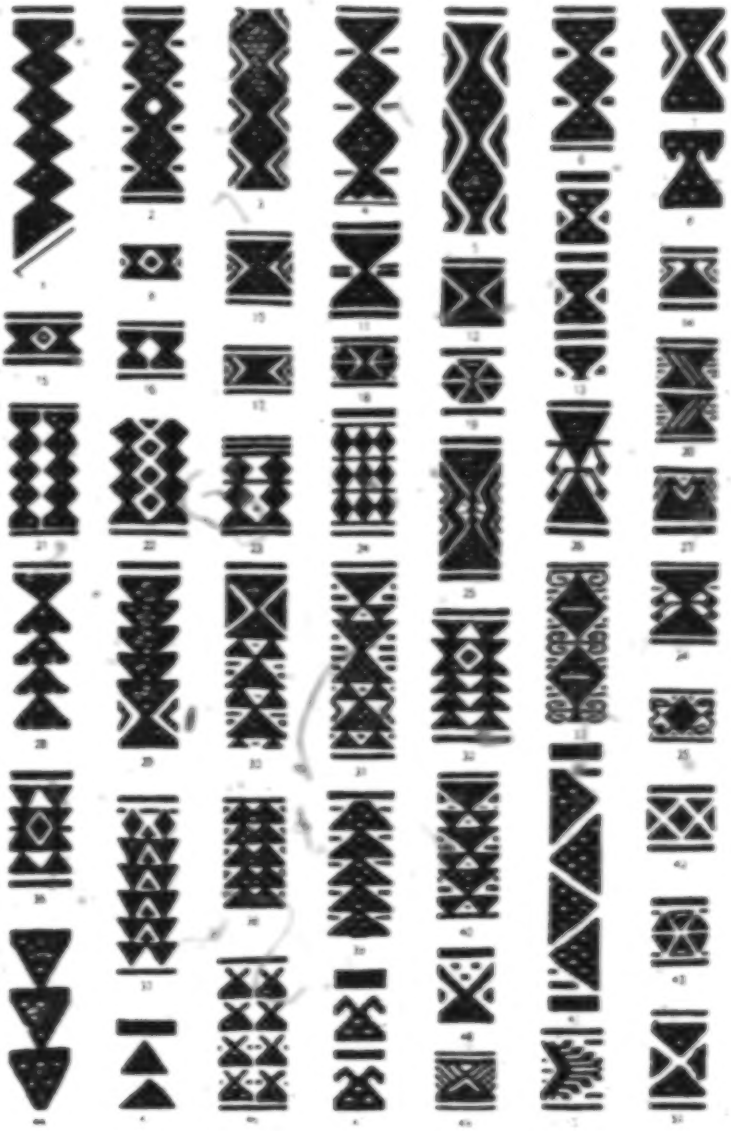

CLOTH DESIGNS: GEOMETRIC FIGURES

[p. 302(A)]

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CLOTH DESIGNS: GEOMETRIC FIGURES

[P. 302 (B)]

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PLATE	FIGURE	
CXXVI	42	pala'cla (untranslatable) belt (tcū'mbī). (This term in full is tcū'mbī pīlya, signifying belt design, and is applicable to all designs appearing on belts)
	43	balya'lyac (untranslatable) hō'lara (untranslatable term)
	44	handkerchief design (te'mbū pilya) tyūlya'lya (untranslatable)
	45	tyūlya'lya (untranslatable) tyū'ndyū tcī lara (untranslatable)
	46	canoe design (kūm bī'lya) handkerchief design (te'mbū pilya)
	47	handkerchief design (te'mbū pilya) te'mbū balyalya (te'mbū signifies handkerchief; balya'lya is untranslatable)
	48	pala'tcū or palū'c lara (untranslatable)
	49	pala'tcū (untranslatable) ears (pū'ñge) centipede (se'pīnde)
	50	No signification obtained
	51	No signification obtained
CXXVII	1	big zigzag (e' dētcū) e pala'tcū (e signifies big; pala'tcū is untranslatable) boa constrictor (we'sū)
	2	e hū'rūlara (e signifies big; hū'rūlara is untranslatable) pitigua design (tyūm bī'lya) (tyūm comes from te'tcūa, meaning pitigua)
	3	ba'ndilas (a certain basketry technic). (This particular basketry technic is a kind of openwork which produces small squares similar to those shown here. It is clearly a case of the adaptation of this technic to this textile) hū'rūlara, hū''la (untranslatable)
	4	ba'ndilas (a certain basketry technic). See fig. 3 above zigzag (dē'tcū). (This interpretation seems doubtful)
	5	hū'rūlara, hū''la, hū'rūla (untranslatable)

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PLATE	FIGURE	
CXXVII	5	eye (kapū'ka) kapūka ya dē'tcu (eye ya zigzag)
	6	hū'rūlara, hu''la (untranslatable)
	7	e hū''la, hū''la (untranslatable)
	8	hū'rūlara, hū''la, pala'lac (untranslatable)
	9	ba'ndilas (a certain basketry technic). See fig. 3 above
	10	hū'rūlara, hū''la, e hū''la, ho' lara (untranslatable)
	11	zigzag (dē'tcū) hū'rūlara, hū' la (untranslatable)
	12	ba'ndilas (a certain basketry technic). See fig. 3 above crab design (ne' pīlya) nim bī'lya (untranslatable) zigzag (dē'tcū). (The connection seems doubtful)
	13	ba'ndilas (a certain basketry technic). See fig. 3 above
	14	pala'la, pala'lara, pala'tcū (untranslatable)
	15	hū'rūlara, hū''la (untranslatable) turtle (pītcī'lī)
	16	No interpretation obtained
	17	hū'rūlara, hū''la (untranslatable)
	18	No interpretation obtained
	19	pala'tcū, tapū'lyū (untranslatable)
	20	cross (karū'sa, from the Spanish cruz) pala'tcu (untranslatable) top (tōmbe'ta, from the Spanish trompo)
	21	pala'cla (untranslatable) belt (tcū'mbī). (This term in full is tcū'mbī pīlya, belt design, and is equally applicable to all designs occurring on belts)
	22	big zigzag (ē' dētcu) i'clabō ñ (iron used with flint in striking fire)
	23	eye (kapū'ka)
	24	lya'tena (the palm-wood steps of a ladder) ne' pīlya tyūndyū tcī lara (ne' pīlya signifies crab design; the remainder of the term is untranslatable)

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PLATE	FIGURE	
CXXVII	24	tyū'ndyū tcī lara (untranslatable) ladder (lya'pī) crab design (ne' pīlya)
	25	lya'tena (the palm-wood steps of a ladder) ne' pīlya tyūndyū tcī lara (ne' pīlya signifies crab design; the remainder of the term is untranslatable) ladder (lya'pī) crab design (ne' pīlya) tcū'mbī delam ba"ta (tcū'mbī signifies belt; the remainder of the term is untranslatable)
	26	lya'tena (the palm-wood steps of a ladder)
	27	crab design (ne' pīlya) nim bī'lya (untranslatable)
	28	ka'pū tcī lara (to turn the eyes in an upward direction) lya'tena (the palm-wood steps of a ladder)
	29	delam ba"ta (untranslatable) lya'tena (the palm-wood steps of a ladder)
	30	crab design (ne' pīlya)
	31	zigzag (dē'tcū). (The connection seems doubtful) The stick used to apply face-paint; it is called mō'pītcīpapa, mōpī ke'nū tcīpapa, and mū'pī kenū tcīpapa, all variants of the same term
	32	crab design (ne' pīlya) nim bī'lya (untranslatable) crab eyes (ne' kapūka)
	33	zigzag (dē'tcū)
	34	crab design (ne' pīlya)
	35	No interpretation obtained
	36	No interpretation obtained for this design as a whole. Horizontal bars of this kind are called lya'tena, meaning the palm-wood steps of the house ladder, and the small rectangles are called ne' pīlya, signifying crab design, or nim bī'lya, in which nim is a term of unknown signification
	37	crab design (ne' pīlya)

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3: Barrett E-5 (1908-1909)1925
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286 PLATE FIGURE
CXXVII 37 crab design white cotton (ne' pūlya fibañ ûtcûa)
531 nim bi'lya (untranslatable)
552 crab design technic (ne' pilya decima)
eye (kapû'ka)

38 eye (kapû'ka)
crab eye (ne' kapûka, nē'lû kapûka)
dû'lalara kapûka, kapûka dala'la ke'tû (kapû'ka in each of these terms signifies eye. The remaining portions of these terms are untranslatable)
balya'lyac (untranslatable)
belt design (tcû'mbī pīlya). (This term belt applies equally to all designs occurring on belts)

39 No interpretation obtained. Horizontal bars of this kind are usually called lya'tena, which signifies the palm-wood steps of a house ladder. As a matter of fact the design from which this figure was taken was a very small one and it is doubtful if this name would apply

40 zigzag (dē'tcû)
[372] i'clabō'ñ (iron used with flint in striking fire)

41 i'clabō'ñ (iron used with flint in striking fire)

42 i'clabō'ñ (iron used with flint in striking fire)
zigzag (dē'tcû)
The rectangular closed figures are called kû'tca petī; kû'tca signifies dog, but pe'tī is untranslatable. The crossed lines between these rectangular figures are called pala'la, a term of unknown signification

43 i'clabō'ñ (the iron used with flint in striking fire)

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bait, karna'da. Also said to be the name of a certain crustacean, called in Spanish camaron brava. CXXIV, 55.

balya'lyac (untranslatable). CXXIII, 11; CXXVI, 1, 3, 4, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 23, 29, 32, 34, 35, 41, 43; CXXVII, 38.

basket. See pū'te.

belt or girdle, tcū'mbī, a term that may be used as part of the name of any design on a belt. CXXV, 44; CXXVI, 16, 17, 21, 28, 42; CXXVII, 21, 38.

bird, pi'tcú. CXXIV, 20, 23, 24, 29, 31, 43; CXXV, 6, 10, 13, 14.

la'pi'tcū. A small black and yellow bird, a good singer, much kept as a pet by the Cayapa. Spanish, pichichu. CXXIV, 44.

tū'mbitcilīlī. A small black bird with red beak. CXXIV, 39.

frigate bird, nyambīwa'tū. CXXIV, 34.

boa constrictor, we'sū. CXXVII, 1.

burro, bū'rū. CXXIV, 11.

buzzard, kū'ndūrūrū, petyū'tyū; Spanish, gallinaso. CXXIV 36, 44.

canoe design, kūm bī'lya: kūm, from kū'lo, canoe. CXXVI, 46.

centipede's hand, se'pīnde tyapa; hand (not leg) = tyapa'pa. CXXIV, 57; CXXVI, 49.

chicken, walya'pa. CXXIV, 26, 37.

color. Frequently an informant gave as the name of a particular design the name of the color of the material from which it was made. Such names, of course, have no significance in the interpretation of designs, but are of interest in that often they were the only ones obtainable. The names particularly used in this connection were:

te'nda, green thread, from a small shrub called te'nda tcī, the leaves of which provide the pigment used in coloring this thread. [386]

ka'kō, lavender thread, this color being obtained from a small periwinkle-like mollusk.

The names for other colors were almost never used in this manner.

cow, waga'ra, from Spanish vaca. CXXIII, 35; CXXIV, 10, 15.

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crab, ne'lū, the small red land-crab. CXXIII, 38; CXXIV, 55, 56, 58.

tepuī ne'lū, a certain species from the coast region. CXXIV, 55.

crab eye, ne'kapūka, ne'lū kapūka. This refers to the eye of the small red land-crab called ne'lū. CXXVII, 32, 38.

crab design, ne' pīlya: ne from ne'lū, crab; pī'lya, design. CXXVII, 12, 24, 25, 27, 30, 32, 34, 37.

ne' pīlya tyūndyū tcī lara: ne' pīlya, crab design; the remainder is untranslatable. CXXVII, 24, 25.

crab design technic (literally), ne' pīlya decīma. CXXVII, 37.

crab design white cotton (literally), ne' pīlya fībañ ūtcūa. CXXVII, 37.

cross, karū'sa, from Spanish cruz. CXXVII, 20.

deer, ma'na. CXXIII, 40, 41; CXXV, 8, 9, 10, 12, 13.

delam ba''ta (untranslatable). CXXVII, 29.

design. In many cases informants simply gave the term pī'lya, or bī'lya, which signifies design or pattern. It would appear that it was employed in cases where the design was of unknown signification, or where it was newly introduced. Such a general term is, of course, applicable to all patterns.

belt design, tcū'mbī pīlya. This term applies to any pattern on a belt or girdle, regardless of its form. CXXVI, 10; CXXVII, 38. See belt.

horizontal design, de''pañ bīlya. CXXVI, 13.

dog, kū'tca. CXXIII, 45; CXXIV, 7, 19; CXXV, 12.

kū'tca petī: pe'tī is untranslatable. The rectangular figures of this pattern are referred to by this name. CXXVII, 42.

dove, Spanish, paloma. CXXIV, 29, 31.

pactū'kū. A reddish species as large as a chicken. CXXIV, 25.

wa'pū'pū. A small reddish species. CXXIV, 24, 42.

duck, Spanish, pato. CXXIV, 38.

dū'lalara kapūka (dū'lalara is untranslatable; kapū'ka, eye). CXXVII, 38.

ear, pū'ñge. CXXVI, 49.

egret, white, ka''tsū; Spanish, garsa. CXXIV, 45, 29.

e hū''la (e, big; hū''la, untranslatable). CXXVI, 5; CXXVII, 7, 10.

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e hū'rūlara (e, big; the remainder is untranslatable). CXXVII, 2.
e pala'tcū (e, big; the remainder is untranslatable). CXXV, 36; CXXVII, 1.
eye, kapū'ka. CXXV, 17, 23, 27, 32; CXXVII, 5, 23, 37, 38.
kapūka dalalake''tū (kapū'ka, eye; the remainder is untranslatable). CXXVII, 38.
ka' kapūka, "little eye." The small diamond-shape designs on mantas, etc. CXXV, 23, 27.
ka'pūka ya dētcū (kapū'ka, eye; the remainder is untranslatable). CXXVII, 5.
ka'pū tcī lara, to turn the eyes in an upward direction, i.e., to look decidedly upward. CXXVII, 28.
feast table, pa'kīgi, a contraction of piñba kīkī. CXXV, 20.
fruit, all classes, pū'ka. CXXVI, 41.
girdle. See belt.
goat, tcī'bū; Spanish, chivo. CXXIII, 26, 27; CXXIV, 9, 36.
guinea pig, a''tse. CXXIV, 1, 2, 3, 4, 5, 6, 8, 10, 11.
handkerchief, te'mbū balya'lya: te'mbū, a contraction of tembū'pū, handkerchief; balya'lya, untranslatable. CXXIV, 21; CXXVI, 47.
handkerchief design, te'mbū pīlya: tembū'pū, handkerchief. CXXIV, 21; CXXV, 39; CXXVI, 8, 9, 14, 30, 31, 38, 40, 44, 46, 47.
hawk, hūya'lyū; Spanish, gabilan. CXXIII, 41.
hō'lara (untranslatable). CXXIII, 28, 43; CXXVII, 10.
horse, kawa'lyū; Spanish, caballo. CXXIII, 24, 25, 26, 27, 30, 31, 33, 34, 36, 37; CXXIV, 7, 14, 21, 28, 36; CXXV, 8, 14.
hū''la (untranslatable). CXXIII, 17, 21; CXXV, 32, 35, 38; CXXVI, 2, 3, 4, 6, 22; CXXVII, 3, 5, 6, 7, 8, 10, 11, 15, 17.
hū'lara (untranslatable). CXXVI, 9.
human being, tca'tcī. CXXIII, 1, 2, 3, 4, 5, 6, 7, 8, 12, 13, 14, 15, 16, 19, 24, 28, 30, 43; CXXIV, 5, 6, 17; CXXV, 1, 2, 10.
hū'rūla (untranslatable). CXXVII, 5.
hū'rūlara (untranslatable). CXXIII, 17; CXXV, 32, 35, 38; CXXVI, 2, 3, 4, 6, 22; CXXVII, 3, 5, 6, 8, 10, 11, 15, 17.
kūē'bū (untranslatable). CXXIV, 22.
kū'tca pe'tī (kū'tca, dog; pe'tī, untranslatable). The rectangular figures of this pattern are thus referred to. CXXVII, 42
ladder, lya'pī; Spanish, escalera. CXXVI, 23; CXXVII, 24, 25.
lya'tena, i.e. palm-wood steps of a house-ladder. CXXV, 15, 44; CXXVI, 10; CXXVII, 24, 25, 26, 28, 29.

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286 **lizard.** CXXIV, 13.
•531 bĭmbû'ka. a large species; Spanish, piande. CXXIV, 58; CXXV, 36.
552 bĭ'mbû napipû. i.e., egg of a lizard called bĭmbû'ka. CXXVI, 1, 3, 6, 22.
177 bĭ'mbû nyapa, foot of a lizard called bĭmbû'ka. CXXVI, 5.
104 **monkey.** cu'rĭ, a small species; Spanish, machin and mico. CXXIII, 22, 23, 29, 31, 39; CXXIV, 16; CXXV, 3, 4, 5, 6.
wo'cû, wa'cû, a species larger than the machin but smaller than the large black monkey called mongon; Spanish, mono. CXXIII, 22, 38, 45.
ne'lû kapûka. See crab eye.
nim bi'lya (untranslatable). This design is one of those most frequently employed. CXXVII, 12, 27, 32, 37.
pala'cla (untranslatable). CXXVI, 42; CXXVII, 21.
pala'c lara (untranslatable). CXXVI, 11.
pala'la (untranslatable). CXXIII, 9, 10; CXXVII, 14, 42.
pala'lac (untranslatable). CXXVII, 8.
pala'lara (untranslatable). CXXVI, 30; CXXVII, 14.
pala'ra (untranslatable). CXXV, 38.
pala'tcû (untranslatable; the only definition obtainable was the Spanish term garavata). CXXIII, 21; CXXV, 38; CXXVI, 48, 49; CXXVII, 14, 19, 20.
palû'c lara (untranslatable). CXXVI, 48.
pelican, nana''ka; Spanish alcatraz. CXXIII, 38, 42; CXXV, 21, 25, 26, 27, 29, 30, 33, 35, 36, 37, 38, 40, 41.
petyû'tyû. See buzzard.
pilya dĕ'we: pĭ'lya, design; dĕ'we, possibly related to de'tcû, zigzag. CXXV, 31.
pitigua, etcûm bĭ'û: probably related to te'tcâmb ĭlya, from te'tcûa, pitigua, and bĭ'lya, design. CXXV, 21.
pû'ka ka (untranslatable). CXXVI, 3, 4.
pû'te wilû'cla: pû'te, hamper-shape basket; wĭlû'cla, untranslatable. CXXVI, 22.
ray, tongue of sting-ray. tyû'wĭ nĭ''ka. CXXV, 34.
scorpion, alaga'ra; Spanish, alacrán. CXXIV, 49, 50.
se'rañ dĕ'tcû (untranslatable). CXXV, 22.
sheep, bŏrrĭ'gō, usually called bŏrrĭ'gō by the Cayapa, but called also ōĭ'ca from Spanish oveja. CXXIV, 1, 4, 5, 6, 8, 16.
snake, pĭnĭ. CXXV, 21.
spider, mû'tele; Spanish, araña. CXXIII, 12; CXXIV, 46, 47, 49.

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steel, ĭ'clabŭ'ĕ, i.e., iron used with flint in striking fire. CXXVII, 22, 40, 41, 42, 43.

stick, with which achote face-paint is applied, mŭ'pĭtcĭpapa, mŭpi ke'nŭ tcĭpapa, mŭ'pi kenŭ tcĭpapa. CXXVI, 29; CXXVII, 31.

tapŭ'lyŭ (untranslatable) CXXVI, 19.

tcŭ'mbi delam ba"ta (tcŭ'mbi, belt or girdle; delam ba"ta, untranslatable). CXXVII, 25.

technic, ba'ndilas, a certain basketry technic. CXXVII, 3, 4, 9, 12, 13.

te'pu balya'lya (untranslatable). CXXVI, 11, 41.

toad, sa'pŭ, from Spanish sapo. CXXIII, 4, 17, 18, 19, 20, 59.

top, tombĕ'ta, from Spanish trompo. CXXVII, 20.

turkey, domestic, kaste'lya walyapa, literally Spanish or Castilian chicken. CXXIV, 22.

turtle, pitcĭ'lĭ; Spanish, tortuga. CXXIV, 53, 54, 59; CXXVII, 15.

tyŭlya'lya (untranslatable). CXXVI, 22, 28, 29, 30, 31, 38, 40, 44, 45.

tyŭm bi'lya (tyŭm, probably from te'tcŭa, pitigua; bi'lya, design). CXXV, 20; CXXVI, 29, 32; CXXVII, 2.

tyŭ'ndyŭ tcĭ lara (untranslatable). CXXIV, 17; CXXVI, 7, 8, 9, 10, 12, 13, 45; CXXVII, 24.

zigzag (generic), dĕ'tcŭ. This term is usually preceded by an adjectival term which indicates the particular kind of zigzag; viz., ĕ' dĕtcŭ, se'rañ dĕtcŭ, ŭyŭ'mĭ dĕtcŭ, de"pañmĭ dĕtcŭ. CXXV, 15, 16, 17, 19, 20, 23, 25, 26, 28, 29, 30, 31, 33, 34, 35, 37, 41, 42, 43; CXXVI, 21, 41; CXXVII, 4, 11, 12, 31, 33, 40, 42.

dĕ'tcŭ serañ tsŭa; (dĕ'tcŭ, zigzag; no definite translation for the remainder of the term could be obtained). CXXV, 29.

ĕ' dĕtcŭ; literally, big zigzag; given also as crossed zigzag, though this meaning is doubtful. CXXV, 18, 27, 32, 40; CXXVI, 3, 10; CXXVII, 1, 22.

de"pamĭ dĕtcŭ, de"pañmĭ dĕtcŭ; horizontal zigzag. CXXV, 34.